

## Japanese Aesthetics And Culture

*Introduces Japanese culture, and discusses the aesthetics, poetry, fiction, and theater of Japan*

*This study addresses the relationship between Japanese aesthetics, a field steeped in philosophy and traditional knowledge, and anime, a prominent part of contemporary popular culture. There are three premises: (1) the abstract concepts promoted by Japanese aesthetics find concrete expression at the most disparate levels of everyday life; (2) the abstract and the concrete coalesce in the visual domain, attesting to the visual nature of Japanese culture at large; and (3) anime can help us appreciate many aspects of Japan's aesthetic legacy, in terms of both its theoretical propositions and its visual, even tangible, aspects.*

*This anthology is intended to supplement courses in which Japanese aesthetics and culture are taught. The essays assume little background knowledge; they do represent seminal thought in literary, cultural, and aesthetic criticism, and are well known to scholars for their clarity and straightforward exposition, making them especially useful to the Westerner who does not speak Japanese. Some of the essays provide a general introduction to the basic theories of Japanese aesthetics, others deal with poetry and theater, and a third group discusses cultural phenomena directly related to classic Japanese literature. The text includes notes on historical periods and language, a glossary of the most significant literary and aesthetic vocabulary, and an extensive, annotated bibliography that guides the reader to primary materials, critical studies, general histories, anthologies, encyclopedias, and lists of films and audio-visual materials.*

*A fully illustrated, beautifully produced edition of Junichiro Tanizaki's wise and evocative essay on Japanese culture. 'We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... Were it not for shadows, there would be no beauty.' This book is in fact a portal. Reading it, you will be led by Junichiro Tanizaki's light touch into a mysterious and tranquil world of darkness and shadows, where gold flashes in the gloom and a deep stillness reigns. If you are accustomed to equate light with clarity, the faded with the worthless and the dim with the dreary, prepare for a courteous but powerful realignment of your ideas. In Praise of Shadows is a poetic paean to traditional Japanese aesthetics – in a free-ranging style that moves from architecture to No theatre, and from cookery to lighting, Tanizaki teaches us to see the beauty in tarnished metal, the sombre dignity in unglazed pottery, the primacy of organic materials that bear witness to the regular touch of human hands. It is also astonishingly prescient, offering a gentle warning against the quest for airbrushed perfection, and reminding us that too much light can pollute and obscure our natural world. In this special edition, the text is accompanied by specially selected images to complement Tanizaki's reflections and further illustrate the pattern and beauty of shadows.*

*Introducing Japanese Popular Culture*

*Japanese Aesthetics and Culture*

*Aesthetic Life*

*The Ethics of Aesthetics in Japanese Cinema and Literature*

*Projects in Japan*

*A History of Modern Japanese Aesthetics*

*Polygraphic Desire*

This study of modern Japan engages the fields of art history, literature, and cultural studies, seeking to understand how the "beautiful woman" (bijin) emerged as a symbol of Japanese culture during the Meiji period (1868-1912). With origins in the formative period of modern Japanese art and aesthetics, the figure of the bijin appeared across a broad range of visual and textual media: photographs, illustrations, prints, and literary works, as well as fictional, critical, and journalistic writing. It eventually constituted a genre of painting called bijinga (paintings of beauties). Aesthetic Life examines the contributions of writers, artists, scholars, critics, journalists, and politicians to the discussion of the bijin and to the production of a national discourse on standards of Japanese beauty and art. As Japan worked to establish its place in the world, it actively presented itself as an artistic nation based on these ideals of feminine beauty. The book explores this exemplary figure for modern Japanese aesthetics and analyzes how the deceptively ordinary image of the beautiful Japanese woman--an iconic image that persists to this day--was cultivated as a "national treasure," synonymous with Japanese culture.

During the interwar years in Japan, discourse on culture turned sharply inward after generations of openness to Western ideas. The characterizations that arose—that Japanese culture is unique, essential, and enduring—came to be accepted both inside and outside Japan. Leslie Pincus focuses on the work of Kuki Shuzo, a philosopher and the author of the classic "Iki" no Kozo, to explore culture and theory in Japan during the interwar years. She shows how Japanese intellectual culture ultimately became complicit, even instrumental, in an increasingly repressive and militaristic regime that ultimately brought the world to war. Pincus provides an extensive critical study of Kuki's intellectual lineage and shows how it intersects with a number of central figures in both European and Japanese philosophy. The discussion moves between Germany, France, and Japan, providing a guide to the development of culture in a number of national settings from the turn of the century to the 1930s. Inspired by the work of Foucault, the Marxist culturalists, and the Frankfurt School, Pincus reads against the grain of traditional interpretation. Her theoretically informed approach situates culture in a historical perspective and charts the ideological dimensions of cultural aesthetics in Japan. Authenticating Culture in Imperial Japan makes an important contribution to our understanding of modernity, nationalism, and fascism in the early twentieth century.

This collection of essays constitutes the first history of modern Japanese aesthetics in any language. It introduces readers through lucid and readable translations to works on the philosophy of art written by major Japanese thinkers from the late nineteenth century to the present. Selected from a variety of sources (monographs, journals, catalogues), the essays cover topics related to the study of beauty in art and nature. The translations are organized into four parts. The first, "The Introduction of Aesthetics," traces the formation of notions of "beauty," "culture," and "art" in Japan. It includes discussion of the creation of the museum in Japan and the frenetic efforts of Nishi Amane, Okakura Tenshin, Ernest Fenollosa, and Mori Ogai to introduce German, British, and French aesthetic thought to the Japanese. This is followed by three sections that examine the transformation of the aesthetic field into an academic discipline that flourished at three major Japanese universities. "Aesthetics at Waseda University" begins with an essay on the spiritualism and idealism of Onishi Hajime and continues with essays on the impact of German Lebensphilosophie ("philosophy of life") on Shimamura Hogetsu and Takayama Chogyu, and work by the major Waseda aesthetician of the twentieth century, Aizu Yaichi. Thinkers of the Tokyo School adopted a "scientific" method in the study of art theory. Part 3, "Aesthetics at the University of Tokyo," focuses on the ideas of Otsuka Yasuji (holder of the world 's first Chair of Aesthetics), Onishi Yoshinori, Watsuji Tetsuro, Abe Jiro, Takeuchi Toshio, and Imamichi Tomonobu. The section concludes with a look at the contemporary philosopher Sakabe Megumi. The last section, "Aesthetics at the University of Kyoto," includes essays on Nakagawa Shigeki and Fukada Yasukazu, pioneers in the field of aesthetics, and on the philosophy of art of the "Kyoto School," which was deeply inspired by the thought of Nishida Kitaro. Finally the work of Kuki Shuzo, an influential teacher of Western philosophy at the University of Kyoto, is examined. A History of Modern Japanese Aesthetics is a companion volume to Modern Japanese Aesthetics: A Reader (UH Press, 1999).

Learn the elements of the timeless beauty that is Japanese design in this concise reference volume. Japanese design is known throughout the world for its beauty, its simplicity, and its blending of traditional and contemporary effects. This succinct guide describes the influence and importance of 65 key elements that make up Japanese design, detailing their origins—and their impact on fields ranging from architecture and interior design to consumer products and high fashion. Learn, for example, how the wabi sabi style that's so popular today developed from the lifestyle choices made by monks a thousand years ago. And how unexpected influences—like tatami (straw mats) or seijaku (silence)—have contributed to contemporary Japanese design. Elements of Japanese Design offers new insights into the historical and cultural developments at the root of this now international aesthetic movement. From wa (harmony) to kaizen (continuous improvement), from mushin (the empty mind) to mujo (incompleteness), you'll discover how these elements have combined and evolved into a powerful design paradigm that has changed the way the world looks, thinks and acts. Chapters include: Washi, Paper with Character Ikebana, Growing Flowers in a Vase Bukkyo, The Impact of Buddhism Shibui, Eliminating the Unessential Kawaii, The Incredibly "Cute" Syndrome Katana, Swords with Spirit

Afro-Japanese Aesthetics and New World Modernity

The Pursuit of Comparative Aesthetics

Wabi Sabi

Nationalism as Aesthetics

Evolution from Tradition to Cool Japan

Zen in Japanese Culture

Japan and the Culture of the Four Seasons

*Comparative aesthetics is the branch of philosophy which compares the aesthetic concepts and practices of different cultures. The way in which cultures conceive of the aesthetic dimension of life in general and art in particular is revelatory of profound attitudes and beliefs which themselves make up an important part of the culture in question. This anthology of essays by internationally recognised scholars in this field brings into one volume some of the most important research in comparative aesthetics, from classic early essays to previously unpublished contemporary pieces. Ranging across cultures and time periods as diverse as ancient Greece, India and China and the modern West and Japan, the essays reveal both similarities and deep differences between the aesthetic traditions concerned. In the course of these expositions and comparisons there emerges the general conclusion that no culture can be fully grasped if its aesthetic ideas are not understood.*

*This is the first work in English on the history of the Japanese philosophy of art, from its inception in the 1870s to the present.*

*This collection begins with an engaging historical overview of Japanese aesthetics and offers contemporary multidisciplinary and interdisciplinary perspectives on the artistic and aesthetic traditions of Japan and the central themes in Japanese art and aesthetics.*

*This is an innovative, scholarly and original study of the ethics of modern Japanese aesthetics from the 1930s, through the Second World War and into the post-war period. Nina Cornyetz embarks on new and unprecedented readings of some of the most significant literary and film texts of the Japanese canon, for instance works by Kawabata Yasunari, Mishima Yukio, Abe Kôbô and Shinoda Masahiro, all renowned for their texts' aesthetic and philosophic brilliance. Cornyetz uniquely opens up the field in a fresh and controversial way by showing how these authors and filmmakers' concepts of beauty and relation to others were, in fact, deeply impacted by political and social factors. Probing questions are asked such as: How did Japanese fascism and imperialism ideologically, politically and aesthetically impact on these literary/cinematic giants? How did the emperor as the 'nodal point' for Japanese national identity affect their ethics? What were the repercussions of the virtual collapse of the Marxist movement in the 1960s? What are the similarities and differences between pre-war, wartime and post-war ideals of beauty and those of fascist aesthetics in general? This ground-breaking work is truly interdisciplinary and will appeal to students and scholars of Japanese literature, film, gender, culture, history and even psychoanalytic theory.*

*Wind Bands and Cultural Identity in Japanese Schools*

*In Praise of Shadows*

*The Art of Japanese Architecture*

*The Japanese Art of Impermanence*

*Beauty Up*

*Nature, Literature, and the Arts*

*Rethinking Identity in Modern Japan*

*Zen has had a profound impact on the art and culture of Japan. Blair provides a visual journey through its influence on Japanese life, from calligraphy to the marital arts.*

*Exporting Japanese Aesthetics brings together historical and contemporary case studies addressing the evolution of international impacts and influences of Japanese culture and aesthetics. The volume draws on a wide range of examples from a multidisciplinary team of scholars exploring transnational, regional and global contexts. Studies include the impact of traditional Japanese theatre and art through to the global popularity of contemporary anime and manga. Under the banner of "soft power" or "Cool Japan", cultural commodities that originate in Japan have manifested new meanings outside Japan. By (re)mapping meanings of selected Japanese cultural forms, this volume offers an in-depth examination of how various aspects of Japanese aesthetics have evolved as exportable commodities, the motivations behind this diffusion, and the extent to which the process of diffusion has been the result of strategic planning. Each chapter presents a case study that explores perspectives that situate Japanese aesthetics within a wide-ranging field of inquiry including performance, tourism, and visual arts, as well as providing historical contexts. The importance of interrogating the export of Japanese aesthetics is validated at the highest levels of government, which formed the Office of Cool Japan in 2010, and which perhaps originated in the 19th Century at governmentally endorsed cultural "courts" at world's fairs. Increased international consumption of contemporary Japanese culture provides a much needed boost to Japan's weakening economy. The case studies are timely and topical. As host of the 2020 Tokyo Olympic Games and the 2025 Osaka Expo, "Cool Japan" will be under special scrutiny.*

*An introduction to Japan's burgeoning beauty culture, which investigates a range of phenomenon - aesthetic salons, dieting products, male beauty activities, and beauty language - to find out why Japanese women and men are paying so much attention to their bodies. It aims to challenge various assumptions about the naturalness of beauty standards.*

*Japanese Aesthetics and CultureA ReaderSUNY Press*

*The Tale of Genji*

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*The Aesthetics of the Japanese Lunchbox*

*Modern Japanese Aesthetics*

*Elements of Japanese Design*

*Aesthetic Networks and the Political Origins of Japanese Culture*

The Cool-Kawaii: Afro-Japanese Aesthetics and New World Modernity, by Thorsten Botz-Bornstein, analyzes and compares African American cool culture and the Japanese aesthetics of kawaii or cute and characterizes them as expressions set against oppressive homogenizations of a technocratic world. The Cool-Kawaii sheds light on the history and development of both cultures in three main ways: First, both emerge from similar historical conditions; second, both are in search of human dignity and liberation, and finally, both kawaii and African American cool establish a new kind of modernity able to transcend both traditionalism and anti-traditionalist modernity.

By examining the Japanese history of buildings and building designs from prehistory to modern day, lovers of Japan will develop a deeper understanding and appreciation of this island country. Simplicity, sensitivity to the natural environment, and the use of natural materials are the hallmarks of Japanese architecture. The Art of Japanese Architecture provides a broad overview of traditional Japanese architecture in its historical and cultural context. It begins with a discussion of prehistoric dwellings and concludes with a description of modern Japanese buildings. Important historical influences and trends—notably the introduction of Buddhist culture from Korea and China, the development of feudalism, and the influence of modern Western styles of building—are all discussed in detail as facets of Japanese design. Through all of these changes, a restrained architectural tradition developed in marked contrast to an exuberant tradition characterized by monumentality and the use of bold colors. The book provides tremendous insights into the dynamic nature of Japanese architecture and how it reflects an underlying diversity within Japanese culture. The book is profusely illustrated with over 370 color photographs, woodblock prints, maps, diagrams, and specially commissioned watercolors. A classic in the making, The Art of Japanese Architecture will be sure to enlighten and delight readers.

Sure to be a classic, Donald Richie's concise, profound insights into the mysteries of Japanese

While the artistic traditions of the various countries of East, Southeast and South Asia display distinctive aesthetic features, this volume examines the qualities of each area, and seeks commonalities that define the aesthetics of a broader Asian civilization. Contributors includes specialists in philosophy, literature, art history, religion and the comparative study of cultures. Some of them are writing from within their own cultural traditions while others approach their subjects as outside observers. The book is divided into five sections, dealing with Japanese, Korean, Chinese, Indian and Southeast Asian aesthetics. Individual chapters provide in-depth investigations of specific traditions, embracing both classical as well as modern aesthetic forms. The author suggest that Japanese culture is characterized by an openness to diverse cultural influences, Korean culture by "peninsularity," Chinese culture by parallels with the West, Indian culture by "rasa" (a kind of "cosmic" feeling that is distinct from one who feels), and Southeast Asian culture by dilemmas of modernization. The volume as a whole integrates these studies, clarifying essential elements of each aesthetic culture and drawing on this material to characterize an Asian civilization that transcends individual countries and cultures.

A Tractate on Japanese Aesthetics

Exploring Contemporary Japanese Body Aesthetics

Explorations in the World of Manga and Anime

Victorian Aesthetics and the Idea of Japan

Japanese Aesthetics and Anime

Asian Aesthetics

Bachelor Japanists

*This well researched volume tells the story of music education in Japan and of the wind band contest organized by the All-Japan Band Association. Identified here for the first time as the world's largest musical competition, it attracts 14,000 bands and well over 500,000 competitors. The book's insightful contribution to our understanding of both music and education chronicles music learning in Japanese schools and communities. It examines the contest from a range of perspectives, including those of policy makers, adjudicators, conductors and young musicians. The book is an illuminating window on the world of Japanese wind bands, a unique hybrid tradition that comingles contemporary western idioms with traditional Japanese influences. In addition to its social history of Japanese school music programs, it shows how participation in Japanese school bands contributes to students' sense of identity, and sheds new light on the process of learning to play European orchestral instruments.*

*Higuchi, one of the pivotal scholars in introducing Shusterman's somaesthetics to Japanese audiences in the early 2000s, provides insight into how this philosophy has developed in Japan, and the affinity it has developed with a non-Western culture.*

*Dividing his insights into the categories of innovation, practice, and educational implications, Higuchi presents the Japanese perspective on somaesthetics, with contributions from four of his students. They develop the philosophical discussion of areas such as the aesthetics of sport, bodily knowing, learning as mimesis, and learning culture through language. In this way, the book illuminates the philosophy of somaesthetics using Japanese experience and research while presenting a unique perspective on Japanese culture. This book will be of especial interest to scholars of Japanese culture, and of the philosophy of aesthetics and education.*

*Japanese Hermeneutics provides a forum for the most current international debates on the role played by interpretative models in the articulation of cultural discourses on Japan. It presents the thinking of esteemed Western philosophers, aestheticians, and art and literary historians, and introduces to English-reading audiences some of Japan's most distinguished scholars, whose work has received limited or no exposure in the United States. In the first part, Hermeneutics and Japan, contributors examine the difficulties inherent in articulating otherness without falling into the trap of essentialization and while relying on Western epistemology for explanation and interpretation. In the second part, Japan's Aesthetic Hermeneutics, they explore the role of aesthetics in shaping discourses on art and nature in Japan. The essays in the final section of the book, Japan's Literary Hermeneutics, rethink the notion of Japanese literature in light of recent findings on the ideological implications of canon formations and transformations within Japan's prominent literary circles.*

*This book examines Whitehead's process aesthetics focusing the penumbral beauty of darkness and the tragic beauty of perishability, while establishing parallels with the Japanese sense of evanescent beauty. It clarifies how both traditions develop a religio-aesthetic vision of tragic beauty and its reconciliation in the supreme ecstasy of peace.*

*An Interface Between the East and West*

*A Reader*

*Bonds of Civility*

*An Anthropological Study of the Culture of Aesthetic Form in Japan*

*New Essays in Japanese Aesthetics**Japanese Tea Culture**Art, History and Practice*

Specifically designed for use on a range of undergraduate and graduate courses, *Introducing Japanese Popular Culture* is a comprehensive textbook offering an up-to-date overview of a wide variety of media forms. It uses particular case studies as a way into examining the broader themes in Japanese culture and provides a thorough analysis of the historical and contemporary trends that have shaped artistic production, as well as, politics, society, and economics. As a result, more than being a time capsule of influential trends, this book teaches enduring lessons about how popular culture reflects the societies that produce and consume it. With contributions from an international team of scholars, representing a range of disciplines from history and anthropology to art history and media studies, the book's sections include: Television Videogames Music Popular Cinema Anime Manga Popular Literature Fashion Contemporary Art Written in an accessible style by a stellar line-up of international contributors, this textbook will be essential reading for students of Japanese culture and society, Asian media and popular culture, and Asian Studies in general.

This bold collection of essays demonstrates the necessity of understanding fascism in cultural terms rather than only or even primarily in terms of political structures and events. Contributors from history, literature, film, art history, and anthropology describe a culture of fascism in Japan in the decades preceding the end of the Asia-Pacific War. In so doing, they challenge past scholarship, which has generally rejected descriptions of pre-1945 Japan as fascist. The contributors explain how a fascist ideology was diffused throughout Japanese culture via literature, popular culture, film, design, and everyday discourse. Alan Tansman's introduction places the essays in historical context and situates them in relation to previous scholarly inquiries into the existence of fascism in Japan. Several contributors examine how fascism was understood in the 1930s by, for example, influential theorists, an antifascist literary group, and leading intellectuals responding to capitalist modernization. Others explore the idea that fascism's solution to alienation and exploitation lay in efforts to beautify work, the workplace, and everyday life. Still others analyze the realization of and limits to fascist aesthetics in film, memorial design, architecture, animal imagery, a military museum, and a national exposition. Contributors also assess both manifestations of and resistance to fascist ideology in the work of renowned authors including the Nobel-prize-winning novelist and short-story writer Kawabata Yasunari and the mystery writers Edogawa Ranpo and Hamao Shir?. In the work of these final two, the tropes of sexual perversity and paranoia open a new perspective on fascist culture. This volume makes Japanese fascism available as a critical point of comparison for scholars of fascism worldwide. The concluding essay models such work by comparing Spanish and Japanese fascisms. Contributors. Noriko Aso, Michael Baskett, Kim Brandt, Nina Cornyetz, Kevin M. Doak, James Dorsey, Aaron Gerow, Harry Harootunian, Marilyn Ivy, Angus Lockyer, Jim Reichert, Jonathan Reynolds, Ellen Schattschneider, Aaron Skabelund, Akiko Takenaka, Alan Tansman, Richard Torrance, Keith Vincent, Alejandro Yarza Born of Japan's cultural encounter with Western entertainment media, manga (comic books or graphic novels) and anime (animated films) are two of the most universally recognized forms of contemporary mass culture. Because they tell stories through visual imagery, they vault over language barriers. Well suited to electronic transmission and distributed by Japan's globalized culture industry, they have become a powerful force in both the mediascape and the marketplace. This volume brings together an international group of scholars from many specialties to probe the richness and subtleties of these deceptively simple cultural forms. The contributors explore the historical, cultural, sociological, and religious dimensions of manga and anime, and examine specific sub-genres, artists, and stylistics. The book also addresses such topics as spirituality, the use of visual culture by Japanese new religious movements, Japanese Goth, nostalgia and Japanese pop, "cute" (kawaii) subculture and comics for girls, and more. With illustrations throughout, it is a rich source for all scholars and fans of manga and anime as well as students of contemporary mass culture or Japanese culture and civilization. In the eleventh century Murasaki Shikibu, a lady in the Heian court of Japan, wrote the world's first novel. But *The Tale of Genji* is no mere artifact. It is, rather, a lively and astonishingly nuanced portrait of a refined society where every dalliance is an act of political consequence, a play of characters whose inner lives are as rich and changeable as those imagined by Proust. Chief of these is "the shining Genji," the son of the emperor and a man whose passionate impulses create great turmoil in his world and very nearly destroy him. This edition, recognized as the finest version in English, contains a dozen chapters from early in the book, carefully chosen by the translator, Edward G. Seidensticker, with an introduction explaining the selection. It is illustrated throughout with woodcuts from a seventeenth-century edition.

The Cool-Kawaii

The Culture of Japanese Fascism

Japanese Aesthetics and Western Masculinities

Beauty and Art in Modern Japan

Quaint, Exquisite

Authenticating Culture in Imperial Japan

The Aesthetics of Girls' Culture in Japan

Eiko Ikegami uncovers a complex history of social life in which aesthetic images became central to Japan's cultural identities.

From its origins as a distinct set of ritualised practices in the sixteenth century to its international expansion in the twentieth, tea culture has had a major impact on artistic production, connoisseurship, etiquette, food, design and more recently, on notions of Japaneseness. The authors dispel the myths around the development of tea practice, dispute the fiction of the dominance of aesthetics over politics in tea, and demonstrate that writing history has always been an integral part of tea culture.

**\*\*Winner, Choice Magazine Outstanding Academic Title 2015\*\*** This Japanese design book presents the arts, aesthetics and culture of Japan with over 160 stunning color photos and extensive historical and cultural commentary . The Japanese sensibility often possesses an intuitive, emotional appeal, whether it's a silk kimono, a carefully raked garden path, an architectural marvel, a teapot, or a contemporary work of art. This allure has come to permeate the entire culture of Japan—it is manifest in the most mundane utensil and snack food packaging, as well as in Japanese architecture and fine art. In *Japanese Design*, Asian art expert and author Patricia J. Graham explains how Japanese aesthetics based on fine craftsmanship and simplicity developed. Her unusual, full-color presentation reveals this design aesthetic in an absorbing way. Focusing on ten elements of Japanese design, Graham explores how visual qualities, the cultural parameters and the Japanese religious traditions of Buddhism and Shinto have impacted the appearance of its arts. Japanese Design is a handbook for the millions of us who have felt the special allure of Japanese art, culture and crafts. Art and design fans and professionals have been clamoring for this—a book that fills the need for an intelligent, culture-rich overview of what Japanese design is and means. Topics explored in *Japanese Design* include: The Aesthetics of Japanese Design The Cultural Parameters of Japanese Design Early Promoters of "Artistic Japan" 1830s-1950s

"Elegant representations of nature and the four seasons populate a wide range of Japanese genres and media. In *Japan and the Culture of the Four Seasons*, Haruo Shirane shows how, when, and why this practice developed and explicates the richly encoded social, religious, and political meanings of this imagery. Shirane discusses textual, cultivated, material, performative, and gastronomic representations of nature. He reveals how this kind of 'secondary nature,' which flourished in Japan's urban environment, fostered and idealized a sense of harmony with the natural world just at the moment when it began to recede from view. Illuminating the deeper meaning behind Japanese aesthetics and artifacts, Shirane also clarifies the use of natural and seasonal topics as well as the changes in their cultural associations and functions across history, genre, and community over more than a millennium. In this book, the four seasons are revealed to be as much a cultural construction as a reflection of the physical world."--Back cover.

Japanese Visual Culture

Passionate Friendship

Japanese Hermeneutics

Art, Aesthetics &amp; Culture

The Influence of Tradition

Japanese Design

Exporting Japanese Aesthetics

***Developed out of the aesthetic philosophy of cha-no-yu (the tea ceremony) in fifteenth-century Japan, wabi sabi is an aesthetic that finds beauty in things imperfect, impermanent, and incomplete. Taken from the Japanese words wabi, which translates to less is more, and sabi, which means attentive melancholy, wabi sabi refers to an awareness of the transient nature of earthly things and a corresponding pleasure in the things that bear the mark of this impermanence. As much a state of mind—an awareness of the things around us and an acceptance of our surroundings—as it is a design style, wabi sabi begs us to appreciate the simple beauty in life—a chipped vase, a quiet rainy day, the impermanence of all things. Presenting itself as an alternative to today's fast-paced, mass-produced, neon-lighted world, wabi sabi reminds us to slow down and take comfort in the simple, natural beauty around us. In addition to presenting the philosophy of wabi-sabi, this book includes how-to design advice—so that a transformation of body, mind, and home can emerge. Chapters include: History: The Development of Wabi Sabi Culture: Wabi Sabi and the Japanese Character Art: Defining Aesthetics Design: Creating Expressions with Wabi Sabi Materials Spirit: The Universal Spirit of Wabi Sabi***

***This volume is a major reconsideration of Japanese late modernity and national hegemony which examines the creative and academic works of a number of influential Japanese thinkers. The author situates the process of Japanese knowledge production in the interface between the immediate historical and the wider socio-economic and politico-cultural contexts accompanying the Japanese post-war experience of modernity. This book will be of great value to anyone interested in the history of contemporary Japanese culture and society.***

***The tea ceremony and the martial arts are intimately linked in the popular and historical imagination with Zen Buddhism, and Japanese culture. They are commonly interpreted as religio-aesthetic pursuits which express core spiritual values through bodily gesture and the creation of highly valued objects. Ideally, the experience of practising the Zen arts culminates in enlightenment. This book challenges that long-held view and proposes that the Zen arts should be understood as part of a literary and visual history of representing Japanese culture through the arts. Cox argues that these texts and images emerged fully as systems for representing the arts during the modern period, produced within Japan as a form of cultural nationalism and outside Japan as part of an orientalist discourse. Practitioners' experiences are in fact rarely referred to in terms of Zen or art, but instead are spatially and socially grounded. Combining anthropological description with historical criticism, Cox shows that the Zen arts are best understood in terms of a dynamic relationship between an aesthetic discourse on art and culture and the social and embodied experiences of those who participate in them.***

***Explores shojo manga, romance comics for teenage girls, by reviewing Japanese girls' print culture from its origins in 1920s and 1930s girls' literary magazines to the 1970s 'revolution' in shojo manga, when young women artists took over the genre. It looks at the narrative and aesthetic features of girls' literature and illustration across the twentieth century and discusses how these texts addressed and formed a reading community of girls.***

***The Pleasures of Japanese Literature******Tragic Beauty in Whitehead and Japanese Aesthetics******The Zen Arts******Kuki Shuzo and the Rise of National Aesthetics******Current Debates on Aesthetics and Interpretation******Somaesthetics and the Philosophy of Culture******The Japanese Sense of Beauty***

Challenging clichés of Japanism as a feminine taste, Bachelor Japanists argues that Japanese aesthetics were central to contests over the meanings of masculinity in the West. Christopher Reed draws attention to the queerness of Japanist communities of writers, collectors, curators, and artists in the tumultuous century between the 1860s and the 1960s. Reed combines extensive archival research; analysis of art, architecture, and literature; the insights of queer theory; and an appreciation of irony to explore the East-West encounter through three revealing artistic milieus: the Goncourt brothers and other japonistes of late-nineteenth-century Paris; collectors and curators in turn-of-the-century Boston; and the mid-twentieth-century circles of artists associated with Seattle's Mark Tobey. The result is a groundbreaking integration of well-known and forgotten episodes and personalities that illuminates how Japanese aesthetics were used to challenge Western gender conventions. These disruptive effects are sustained in Reed's analysis, which undermines conventional scholarly investments in the heroism of avant-garde accomplishment and ideals of cultural authenticity.

"Some of the essays provide a general introduction to the basic theories of Japanese aesthetics, others deal with poetry and theater, and a third group discusses cultural phenomena directly related to classic Japanese literature.

Kenji Ekuan uses the lunchbox as a key to an understanding of Japanese civilization, the spirit of form, and the aesthetic ideal in which the many are reduced to one.

How Japan captured the Victorian imagination and transformed Western aesthetics From the opening of trade with Britain in the 1850s, Japan occupied a unique and contradictory place in the Victorian imagination, regarded as both a rival empire and a cradle of exquisite beauty. Quaint, Exquisite explores the enduring impact of this dramatic encounter, showing how the rise of Japan led to a major transformation of Western aesthetics at the dawn of globalization. Drawing on philosophy, psychoanalysis, queer theory, textual criticism, and a wealth of in-depth archival research, Grace Lavery provides a radical new genealogy of aesthetic experience in modernity. She argues that the global popularity of Japanese art in the late nineteenth century reflected an imagined universal standard of taste that Kant described as the "subjective universal" condition of aesthetic judgment. The book features illuminating cultural histories of Gilbert and Sullivan's Mikado, English derivations of the haiku, and retellings of the Madame Butterfly story, and sheds critical light on lesser-known figures such as Winnifred Eaton, an Anglo-Chinese novelist who wrote under the Japanese pseudonym Onoto Watanna, and Mikimoto Ryuzo, a Japanese enthusiast of the Victorian art critic John Ruskin. Lavery also explains the importance and symbolic power of such material objects as W. B. Yeats's prized katana sword and the "Japanese vellum" luxury editions of Oscar Wilde. Quaint, Exquisite provides essential insights into the modern understanding of beauty as a vehicle for both intimacy and violence, and the lasting influence of Japanese forms today on writers and artists such as Quentin Tarantino.